
THE OFFICIAL KMNR TRAINEE HANDBOOK

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TABLE OF CONTENTS

GENERAL INFORMATION	PG 4
TRAINEE REQUIREMENTS	PG 5
HISTORY OF KMNR	PG 7
WHEN YOU'RE BEHIND THE MIC	PG 8
FCC for Dummies	
How To Apologize	
Speaking On-Air	
Personal Endorsements	
Personal Views Disclaimer	
Researching Music for Your Show	
Organizing Music for Your Show	
Renting Shows	
Seniority	
Warning Letters and Disciplinary Meetings	
Answering the Phone	
How to Run Equipment in the Control Room	
LESSON 1: STATION OVERVIEW	PG 19
Before Your First Training Show	
Station Policies	
Station Etiquette	
Station Information	
LESSON 2: FCC INFORMATION	PG 21
Profane Material	
Indecent Material	
Obscene Material	
Other FCC Terms	
LESSON 3: MUSIC LIBRARY	PG 23
KLAP III	
The New Rack	
LESSON 4: THE PRODUCTION ROOM	
	PG 26
Productions	

TABLE OF CONTENTS

<u>LESSON 5: STATION SECURITY</u>	PG 27
<u>Keys</u>	
<u>Doorbell</u>	
<u>Phone Numbers</u>	
<u>Parking</u>	
<u>LESSON 6: COMING & GOING</u>	PG 28
<u>Turning on the Station</u>	
<u>Turning off the Station</u>	
<u>Automation</u>	
<u>LESSON 7: STATION EMERGENCIES</u>	PG 29
<u>Fire</u>	
<u>Technical Emergency</u>	
<u>Security Emergency</u>	
<u>FCC Inspection</u>	
<u>LESSON 8: OPERATOR & PROGRAMMING LOGS</u>	PG 30
<u>The Operator Log</u>	
<u>The Programming Log (KELP)</u>	
<u>Transmitter Readings</u>	
<u>Main Carrier</u>	
<u>Miscellaneous</u>	
<u>LESSON 9: HOW KMNR WORKS</u>	PG 33
<u>Overview</u>	
<u>Executive Board</u>	

GENERAL INFORMATION

Congratulations on passing the trainee interview! Your next step in becoming a DJ is to complete KMNR's semester-long training program. At this moment you have no affiliation to the radio station and we hold the right to dismiss any person from the trainee process we deem not fit.

IMPORTANT NOTES

- Attend meetings! If you cannot attend a trainee or station meeting, let the trainee directors know via e-mail. If you cannot attend a station meeting, you must also inform the personnel director via e-mail
- You will be added to two listserv's, KMNR-L-grp@mst.edu and KMNR-R-grp@mst.edu. Every DJ is listed on "Dash R" (KMNR-R), however DJs may choose to be removed from "Dash L" (KMNR-L). Dash R is reserved for important station announcements, whereas Dash L is used for both information and stupid things. You will get a flood of e-mails, and may end up starting fights with other DJs. You can send dumb/awesome things over Dash L, but don't make a habit of it. Even though sending a goatse e-mail may be tempting, remember that the university and over 100 DJ alumni will see that gaping asshole.
- Read your e-mail! E-mail is the easiest way for KMNR to communicate with its DJs and this is how we inform you about meetings and events. You may see random e-mails about the sender's love of fecal matter; those are from people who leave their e-mail open on a station computer. You might not see them if it happens to you because the message will be in your sent folder. People here LOVE poop.
- Know what you can and cannot play! You are responsible for everything that goes over the air. If you have time to discuss something you're not sure is ok, ask an older DJ about their thoughts on certain lyrics and their context and decide from there, otherwise don't play it.
- Respect the station by keeping it clean! Don't leave food wrappers and stuff lying around – there are plenty of trash cans. If you bring stuff in and leave it, it usually doesn't get messed with. If you want to donate anything, bring it in and add it to the ever growing mass of cool stuff KMNR has.
- Keep the library in order! The most annoying thing about KMNR is when you go to pull an album and find it missing. Prevent this by not leaving CDs lying around, making sure the CDs are in their cases before putting them back and making sure you put CDs back in the correct spot on the album racks. There is a stack of CDs missing their cases in the control room; if you know one and see its case, habitat that bitch up!
- **More Importantly:** Respect other DJs! Don't try to jump into our family and push your limits of absurd behavior or personality; just be yourself. We don't owe you anything. If you want to be here, act like it – someone would gladly take your timeslot. Sometimes what you get out of KMNR is not equal to what you put in, however, every DJ here will agree that the KMNR is worth your time and effort. Make the station and its experience into what you want. Most of us view free format radio as free speech, and while we cannot say and do everything we'd like on-air, we still get our message across. Each new class of DJs brings a new interpretation to this idea, but make sure you don't push past boundaries we let you know about slowly. As trainees, your trainer is held responsible for your actions on-air and sometimes your actions off-air. Get to know your trainer and do something new together; the trainer/trainee relationship is very special most of the time – it's what makes KMNR a family.
- **Most Importantly:** DON'T DRINK OR POSSESS ALCOHOL in the station or around Altman Hall. Not only is Missouri S&T a dry campus, but it is also FCC policy to not broadcast while under the influence of any illicit substances, especially alcohol. As for any other substance, do not partake of it or be under its spell while at the station.

TRAINEE REQUIREMENTS

You will be given a packet containing a list of the following requirements. Complete each and get them signed off in the packet by the on-air DJ or Trainee Director.

STATION MEETINGS

Trainees must attend all Station Meetings. Missing a single meeting can result in dismissal from the program. If you cannot avoid missing a meeting, inform the Trainee Directors and Personnel Director in advance.

TRAINEE MEETINGS

Trainees should attend all trainee meetings. Missing two of these meetings can result in dismissal from the program. If you cannot avoid missing a trainee meeting, inform your Trainee Director in advance and arrange a way to get the material covered.

E-BOARD MEETINGS

Trainees must attend one E-Board Meeting. These are currently held on Tuesday nights at 8:00 PM.

TRAINING SHOWS

Trainees should attend at least ten weekly training shows. It is possible that there will be more than ten weeks for trainee shows, in which case you should continue to attend your selected training show. If your trainer misses a show, you can train under another DJ for that week or train under the DJ that rents your trainer's show.

REQUEST SHOW

Trainees are to participate in 4.5 hours of request shows. The shows are on Fridays from 9:00 PM to midnight and are typically split into two one and a half hour shifts. This means you will end up doing three shifts throughout the program.

READING THE NEWS

Trainees are required to read the news on-air to become more accustomed to speaking on-air and to become familiar with where the news is located. If the news is not included during a trainee's show, town and campus or something equivalent can be read instead.

ROAD SHOWS

Trainees are required to complete three hours of helping with road shows, which can include helping out at roadshows playing music or helping with the advertisement of KMNR events, like our semester concert.

CONCERT

All trainees are required to sign up to help with the concert for that semester (i.e. Freaker's Ball).

LIBRARY WORK

Each trainee will be assigned a certain amount of CDs and LPs to organize. Most of the music will already be organized, but sometimes things are put back incorrectly. Trainees are expected to make sure the albums are in numerical order, check that the discs are in their cases and write the album reference number on the CD with a sharpie.

E-BOARD SHADOWING

Trainees are required to shadow three different Core E-Board members, an hour per member, for a total of three hours. Shadowing E-Board members earlier in the semester and watching the listserv for shadowing opportunities is a good idea. One of the required hours must be with the Chief Engineer.

TRAINEE REQUIREMENTS

PRODUCTION ROOM INTRODUCTION

Towards the middle of the semester, trainees will set up an appointment with the Production Room Director or someone equally as qualified to give them an overview of the Production Room.

PSA OR ASCERTAINMENT

Trainees are required to make a PSA or Ascertainment using their knowledge of the Production Room. Trainees may work in pairs, but there should be as many new productions at the end of the semester as there are trainees (i.e. if two trainees work together, they will have to make two productions). You may have to reserve the Production Room to complete this task.

QUIZZES

Trainees must pass every quiz given during the program with at least a 70 percent except for the FCC quiz, which must be passed with a 100 percent.

FINAL

At the end of the semester a final will be given over the material covered throughout the semester. Trainees must pass the FCC portion with a 100 percent and the other parts with at least a 70 percent.

ON-AIR FINAL

Trainees are to complete individual on-air finals over the material covered throughout the semester.

HISTORY OF KMNR

History of KMNR

The first inkling of a Missouri S&T student-run radio station was conceived in the early 1960s (when the school was known as Missouri School of Mines (MSM)). Some MSM students, including Roger Beckman, fabricated a make-shift radio station in the dormitories which was unofficially called KMFA — these letters standing for the original four buildings in the Quadrangle residential complex: Kelly, McAnerney, Farrar, and Altman Hall. Around 1962, Beckman suggested a campus-owned, student-run radio station to Student Council officer Dale Marshall who brought up the suggestion to Dean Wilson one night at a meeting. Wilson requested Marshall to submit a project report, which was immediately approved upon review.

The project was on hold for one year while students brainstormed and developed the future radio station as well as familiarized themselves with the scrutiny of the Federal Communications Commission (FCC). Finally in 1964, what was once a student prototype in the dorms of MSM, became a bona fide campus-owned student-run radio station with call letters of KMSM. It first started playing jazz, easy listening, and light and heavy classical music in order for listeners to have an alternative venue to the rock and country music played by other Rolla radio stations. Dr. Wells Leitner became the first faculty adviser; Jerry Kettler, the first educational program director; Wayne Huckabee, the first music director; Mike DeVaney, the first business director; and Dale Marshall, the first station manager. The executive board hired its DJs, paying them a "princely" wage of fifty cents an hour. Today's KMNR DJs work only for the love of free format radio.

KMSM's call letters became KMNR in 1972. The "MNR" is a reference to Missouri S&T's mascot, Joe Miner. KMST, formerly named KUMR, is a separate public radio station on campus. KMNR's studio has had at least three locations. The first known location was in T-6, a temporary building between Harris Hall and the current Havener Center. As T-6 was 'temporary' the university allowed the students who supported KMNR to personalize the interior not only with various rooms but also with elaborate murals painted on the walls. KMNR was located in T-6 from the early 1970s to 1997. In 1997 T-6 was demolished to make room for a parking lot and KMNR was moved to a leased building at the corner of 12th and Pine Streets that had formerly housed a bookstore and fitness center. The building's interior was gutted and reconstructed to modern studio standards and KMNR remained there until 2005. KMNR's current location is the first floor of Altman Hall at the corner of 10th and State Streets. Ironically, the station is now in the same building where its forerunner KMFA began.

WHEN YOU'RE BEHIND THE MIC

KMNR Rolla 89.7 FM is a college campus, student run, non-commercial, educational radio station. You, as a DJ, can play any song you choose except things not deemed for airplay by the Federal Communication Commission (FCC) and those not covered under KMNR's blanket licenses.

The following sections serve as a guide to help you utilize KMNR to its full potential and to help you grow as a DJ. These are by no means complete or all-inclusive, so if you have suggestions for additions, let the trainee directors know!

FCC FOR DUMMIES

KMNR does not have the funds to back lawsuits like clear channel radio stations do, so our rules are more stringent than most stations. DJs are to never say anything indecent or obscene on-air and should always avoid saying words or phrases that could be offensive. If for any reason you question whether or not something is OK to play, err on the side of caution and do not play it!

INDECENCIES*

Indecencies can be played during Safe Harbor hours (10p – 6a). The 7 indecent words are:

- Shit
- Piss
- Fuck
- Cunt**
- Cocksucker
- Motherfucker
- Tits

Example Indecencies

- I don't give a shit.
- You motherfucker!
- You are such an asshole!
- Piss off!

OBSCENITIES*

Obscenities may never be played on-air. Obscenities include:

- Depicts sexual acts
 - Vaginal, Anal, Oral
 - Auto, Hetero, Homo, Transgender
 - Does not have to use a dirty word, just be heavily implied
- Depicts excretory activities
 - Poop
 - Pee
 - Jizz
- Mentions sexual or excretory organs
 - Anus
 - Penis
 - Breasts
 - Vagina
- Anything remotely homosexual***

- Kissing
- Implied
- Things with no educational value
 - Repetition of indecencies

Example Obscenities

- I like it when people poop on my chest.
- He really does fuck his mother.
- Touch my pussy.
- Ass to mouth.
- Fist me harder.
- And then the two girls kissed.

*Using words like "Shit," "Fuck," or "Dick" as intensifiers is considered indecent as opposed to obscene.

** Avoid songs with the words Cunt, Pussy, etc; the FCC does not like this word.

*** The FCC is homophobic like the rest of America.

WHEN YOU'RE BEHIND THE MIC

EDITED SONGS:

Any song that has an indecency can be played during Non-Safe Harbor hours as long as the material that is indecent is edited out. The same cannot be said for songs that are obscene. The following excerpts should help clarify what can be played and when. Note: bold italics indicate obscenities.

Nine Inch Nails - Closer

"I wanna ***fuck you like an animal***
I wanna feel you from the inside
I wanna ***fuck you like an animal***
My whole existence is flawed"

Dirty Heads - Check the Level

"Her name was Lily his was Todd
She was tall and he was odd,
And all the other girls said she was too fat for the squad
She just wanted friends
He just wanted broads
He'll do anything for ***pussy***, change his ways he swore to
god."

Prince - Darling Nikki

"I knew a girl named Nikki, I guess you could say she was a
sex fiend
I met her in a hotel lobby ***masturbating with a magazine***
She said, "How'd you like to waste some time?
And I could not resist when ***I saw little Nikki grind***"

Lou Reed - Walk on the Wild Side

"Holly came from Miami, F.L.A.
Hitch-hiked her way across the USA
Plucked her eyebrows on the way
Shaved her legs and ***then he was a she***"

Dave Chappelle - Piss on You

"Man I'm paid, I got it made,
Take me to your special place,
Close your eyes, show me your face,
I'm gonna piss on it"

Blink 182 - Family Reunion

***"Shit, piss, fuck, cunt, cocksucker, motherfucker, tits, fart,
turd, and twat (x4)
I fucked your mom
And I wanna suck my dad
and my mommy too
oh, is this thing on?"***

To play any of the excerpts, you would have to edit out all of the bold italicized words to be able to play the song on-air.
Can you identify why each bold italic phrase is obscene?

HOW TO APOLOGIZE ON-AIR

Ideally, you shouldn't be letting anything bad go out over the air, but sometimes you can get distracted while doing a show and a naughty word will go out over the air. While there is no concrete rules on how to correct this situation, we do have a commonplace method of handling it.

The main way you should correct this is TO STOP BEING A LAZY DJ and RESEARCH YOUR MUSIC. Listening to your music selection before your show helps immensely and can cut down on almost all the accidental slips of profanity. However, if you are on air and let a dirty word go by, DON'T PANIC. Often, most people won't notice the profanity unless you as a DJ make mention of it. If it was a single word, think about trying to DUMP it and then shame yourself for letting it happen and use it as motivation to become a better DJ. If it was a larger phrase, or it happened while you were speaking on air, you'll need to use the delay DUMP or at last option, apologize for it on air.

AT NO MOMENT SHOULD YOU EVER ADMIT TO MAKING A MISTAKE ON AIR. NOT EVEN VAGUELY.

Posted on the window in the control is a simple phrase that works after dumping or cutting out what was playing: "I am very sorry about that folks, I did not mean to offend anyone. If you'd like a personal apology from me you may call 573-341-4272." Even if you don't use that exact phrase, ALWAYS give out the stations number and offer a personal apology.

WHEN YOU'RE BEHIND THE MIC

SPEAKING ON-AIR

Even though KMNR is a free-format radio station where you craft your own personalized show, you should still feel obligated to present yourself and your material with the listener's interest in mind. To do this, you should develop a relationship with your audience, know how to transition between music and speaking and not talk extraneously.

DEVELOPING A RELATIONSHIP WITH YOUR AUDIENCE

It is important to develop a relationship with your listeners. The average listener is thought to listen between 15 and 30 minutes at a time. To develop a good relationship, every 15-30 minutes:

- Thank the audience for listening
- Remind the audience of the following:
 - Who the on-air DJ is (that's you!)
 - What show is on (your show title)
 - What station they are listening to
 - Use a legal station ID: KMNR 89.7 FM Rolla
 - What songs you are playing
 - The last couple of songs were _____ and _____, the next song is _____...
 - Possibly any themes, methods or types of sets you are using for your show
 - And we are in the midst of an hour of funk!

Other things to do:

- Encourage listeners to listen to your entire show by telling them what's coming up in the next hour
- Encourage your audience to listen to shows other than yours, such as the show after yours or shows of DJs that play similar music.

Things not to do unless you want to alienate your audience:

- Discuss aspects of your life that are extremely personal
- Tell inside jokes or inside stories

MUSIC/SPEAKING TRANSITIONS

One thing that you should always avoid is dead air (broadcast where nothing is being played or said). Do this by knowing how the songs you play start and end, by timing when your speaking stops to when music or lyrics start and by not wasting time after a song ends to start talking. Some helpful tips:

- If a song starts full out like most metal songs do, it's best to start the track at full volume.
- If a track fades out on its own, it's totally cool to talk over the fade out!
- If you plan on speaking for more than 15 seconds or so, it's probably best to have some kind of background music.

SPEAKING EXTRANEOUSLY

Nobody wants to hear someone mumble about what someone thinks but isn't sure what the last song they heard was! Avoid any awkwardness in giving information to the listeners or saying uh's and umm's having a general idea of what you want to say before you start speaking. Even if it's a very general mental checklist, something like "last two songs, Station ID, DJ name, what's next, check check check and check," that's better than turning on the MIC and forgetting what you were going to say.

WHEN YOU'RE BEHIND THE MIC

Also, if you plan on having a talk show, have a list of conversation topics for each show as well as a backup list of others in case you and your cohorts fly through the original list. Also, if you can tell if you're running out of things to talk about, it's always a good idea to play some music instead of talking about nothing! Even though the show you're doing is a talk show, you should always be concerned for the listener.

PERSONAL ENDORSEMENTS

If you choose to do a specialty show, like a talk show, you would do well to keep KMNR's rules in mind. We're non-commercial, so keeping the brand names talked about to a minimum or not at all is important. However, some shows like Tech News, deal directly with news reports and brand names. In this case, on air DJs must not endorse products, or use phrases that would be taken as a personal endorsement by a listener. For instance, don't talk about your iPod, talk about your "music/MP3 player of choice".

PERSONAL VIEWS DISCLAIMER

In controversial shows where viewpoints are given and opinions broadcast, it may be appropriate to give out a personal views disclaimer. The current most popular way of doing so is to use a statement as such:

"The Views and Opinions stated in this show are my own and do not in any way reflect that of the Board of Curators of the University of Missouri, our faculty advisor Dr. Jeff Schramm, or this station."

However, this disclaimer, much like a safe harbor disclaimer, is not an excuse to say whatever you want and get away with it. Be mindful of way you say on air, and avoid the bad things mentioned in this manual.

RESEARCHING MUSIC FOR YOUR SHOW

WHY YOU SHOULD DO IT

Radio concentration has been rampant in the years since the 1996 Telecommunications Act was passed. Before this legislation lifted caps on ownership, no single radio corporation held more than 65 stations. Today, one station – Clear Channel Communications – controls more than 1,200 high power stations, and claims to have 110,000 million listeners in 25 different market places.

In a 2002 *Fortune Magazine* interview, Lowry Mays, founder of Clear Channel Communications, was quoted as saying, "We're not in the business of providing news and information. We're not in the business of providing well-researched music. We're simply in the business of selling our customers' products."

Radio stations owned by Clear Channel and similar other radio stations select play-lists based largely on payola. "I thought that was illegal?" you might ask. It is! In 2007, the FCC finally announced a payola settlement with the four major radio networks. As part of the settlement, the radio networks agreed, among other conditions, to pay a \$12.5 million fine and air 4,200 hours of local and independent music on their stations. A pittance, really, but this meant that artists that have long been excluded from the airwaves in favor of payola-driven play lists might finally get a chance at some commercial airplay. It was only a few months later Clear Channel was caught trying to force indie artists to sign away their future performance royalties as a condition of consideration for radio airplay.

The point to be made is that there are millions of artists that, if left up to mainstream radio, will never be heard or represented. A majority of the airwaves are dominated by a small fraction of artists. It is the duty of independent (and especially free-format) radio to be musically progressive and to give artists that are not being represented, because they are unwilling to compromise their integrity, a voice. This is why KMNR is free-format and internally speaks out against replaying what is heard on mainstream radio.

WHEN YOU'RE BEHIND THE MIC

There are so few free-format terrestrial radio stations and there so many corporate-run broadcasts. Let us do our best to not waste our voice by repeating the same thing mainstream radio says or stands for!

WAYS TO DO IT

There is an infinite amount of ways to research music you haven't heard, however, here is a short list of ways of finding new music for your show:

- Listening Stations in the Library
- The New Rack
- Music Directors
- Other DJs
- www.last.fm
- www.pandora.com
- www.music-map.com
- www.ilike.com
- shoutcast.com
- www.stumbleupon.com
- www.pitchforkmedia.com
- www.dustedmagazine.com
- www.cmj.com
- www.npr.org/allsongsconsidered
- www.discogs.com
- hypem.com
- sxsx.com
- www.myspace.com/music
- www.purevolume.com
- www.unsignedbandweb.com
- www.chilirec.com
- www.allmusicguide.com
- www.metacritic.com/music
- soundcloud.com
- 8tracks.com

ORGANIZING MUSIC FOR YOUR SHOW

Now that you know of ways to find music, the next thing to do is organizing it in ways to keep the listeners interested. This is probably the outlet with the most creativity in the entire station, so embrace it and have fun with it! Your show is only as good as what you play on-air, and, even if someone who tunes in doesn't particularly like what you play, if you organize it well, you can still keep their interest and have them consider it to be a good show. There are endless amounts of ways you can organize your music, so be creative! A list of suggestions is provided in the following pages, but first, a note:

All of the suggestions can be applied to either blocks or themes. A block is a set of music that consists of somewhere between two and five songs, while a theme is a way of organizing an hour's worth of playtime or more.

SUGGESTIONS THAT REQUIRE LESS EFFORT

- Block or Theme of broad genres
 - Funk, Country, Grunge, etc.
- Block or Theme of covers
- Block or Theme of foreign language songs
- Block or Theme of Female Vocalists
- Block or Theme of Duets
- Block or Theme of different bands and side projects an artist has been in
- Block or Theme based on connections in song titles, album titles and/or band names
 - What you base your connections on is what allows this to be creative. The trick is finding something broad enough that you have enough songs to choose from. Something like stem cell research might not be broad enough, but biology or science would be.
 - Say you want to do a block about dinosaurs; a small block could look like:
 - Dinosaur Act – Low (Things We Lost in the Fire)

WHEN YOU'RE BEHIND THE MIC

- What's Golden – Jurassic 5 (Power in Numbers)
- Disappear – Motion City Soundtrack (My Dinosaur Life)

SUGGESTIONS THAT REQUIRE MORE EFFORT

- Block or Theme of niche genres
 - Surf, Shoegaze, Viking Metal, Chillwave, Gypsy Punk, spoken beat poetry recordings, etc

Block or Theme of songs and songs that they sample

- A Block could look something like
 - Touch the Sky – Kanye West (Late Registration)
 - Move on Up – Curtis Mayfield (Curtis)
 - Power – Kanye West (My Beautiful Dark Twisted Fantasy)
 - 21st Century Schizoid Man – King Crimson (In the Court of the Crimson King)
- Block or Theme of songs that use the same melody
- Block or Theme of songs that use a particularly strange instrument or effect
 - Sitar, Theremin, Moog, etc
- Use a Block or Theme to tell a story
 - Do this either by use of titles or lyrics or both. This will require some effort on the microphone explaining to listeners what's going on.
- Using songs that share similar lyrics
 - You might have to point out what you're doing on-air to make this work.
 - You could use broad lyrical themes or tight lyrical phrases to base your selection around
 - An example three song block:
 - The District Sleeps Alone Tonight – The Postal Service (Give Up)
 - "gaudy apartment complex"
 - My Apartment Complex – Parker and Lily (Here Comes Winter)
 - "my apartment complex"
 - "teenage love"
 - Teenage Love – Magic Wands (Magic Love & Dreams EP)
 - "teenage love"
- Making a Block or Theme flow together, similar to how an album flows together
 - A good way to start this is to find a few tracks that you know you want to play and then find other songs that work as a bridge between the other tracks.
 - The best way to pull this off is by having tracks that don't end abruptly and have a bit of an intro and outro and fade tracks gradually in and out during those times.
- Block or Theme of songs where you do a musical analysis of songs that share something in common
 - A short list of ideas
 - How particular songs or artists influenced other songs or artists with examples
 - How a particular producer influenced production practices to come with examples
 - How the use of a particular sonic quality adds value to songs with examples

RENTING SHOWS

WHEN YOU'RE BEHIND THE MIC

I'M GOING TO BE ABSENT

If you cannot do your regularly scheduled show, you must rent it out. To do this, log in to kmnr.org and go to "shows" on the left menu, then select "shows for rent." At that point, click the "rent you show" link and fill in your show information. It is policy to rent out your show at least three days in advance, but it's recommended that you rent out at least a week before the missed show. Renting your show out late is better than not showing up. If you rent out your show late, or no one picks up your show you may use the phone list and/or kmnr-l-grp@mst.edu to try and find someone to pick it up.

I WANT TO PICK UP AN EXTRA SHOW

If you see a show rented out that you would like to pick up or would like to check and see what shows have been rented out, log into kmnr.org. Next, go to "shows" on the left menu, then select, "shows for rent." Last, select the show you would like to pick up.

SENIORITY

The show schedule is determined by seniority, which is calculated by training semester, number of shows, number of extra shows (shows you do other than your regular show) and special shows (request shows, artist features, picked up shows). You may lose seniority by renting out four or more shows in one semester, or by being tardy or leaving early on a regular basis.

WARNING LETTERS AND DISCIPLINARY MEETINGS

The first violation of the attendance policy, FCC policy or roadshow policy will result in a warning letter. A second violation will result in a disciplinary meeting with the Executive Board. The first violation of the alcohol policy, a purposeful violation of the FCC policy, or any other station policy, will result in a disciplinary meeting with the executive board.

ANSWERING THE PHONE

Remember when you are answering the telephone to identify the station and be polite. If the caller requests an executive board member and it is between 9am-5pm, put them on hold and inform someone in the office. If it's beyond the hours of 9am-5pm, tell them to call back during office hours. If a record company calls and asks for the music director's number, DO NOT give them it, rather, take a message or forward them to x4273. Also, if a caller asks for a DJ's number, never give it out, unless the caller identifies themselves as another DJ.

HOW TO RUN EQUIPMENT IN THE CONTROL ROOM

THE AUDIO BOARD

You can tell which buttons control which outputs by looking at the digital display at the top of the board. Pressing the red button will play the audio over the air. Set the volume control to 0. (The slider ranges from negative values to +20 dB). A green bar at the top of the board monitors the output level. Exceeding the orange bar for excessive time is neither good for sound quality nor the equipment. When talking over the air, make sure you volume flirts with the orange, but does not go past the bar much. Pressing the red buttons for the CDs and the turntables will trigger the song to start playing. If you are using a Cartridge ('CART' on the board) you must manually press start on the cart player. To turn off the audio press the yellow button. The buttons have been known to not light up when on, but if neither the yellow or red light is on, just press one of them again and it should turn on that light.

CHANGING INPUTS

WHEN YOU'RE BEHIND THE MIC

To change inputs, press the green change button at the top of the board and look at the digital display on the right hand side of the board. It should give you a list of possible inputs for that physical control. Every input controller has certain inputs it will host. Use the select knob to toggle the selected input and press the 'Keep' button. Note: When an input is on (red light active), you cannot change the input.

When you press the change button on an input you will see a list including Input, Mode, Pan, EQ, Input Trim and Dynamics with a soft button linked to each option. Under 'Input', you change the device. If you select 'Pan', you can change the sound to output in the left or right channel or anywhere in-between by turning the 'select' knob. If you press the 'Input Trim' button, you can adjust the level of the input so that the zero level on the slider corresponds better with the output level (the orange bars). The input trim level ranges from -10 to +10 Db.

ADJUSTING VOLUMES

MONITOR

These speakers allow you to hear what is being played on-air and are located to the left and right sides of the window in the control room. You can adjust their volume by using the green knob labeled 'Monitor' on the right side of the control board.

CUE

These speakers help you listen to something while not being on-air and are located above the turntables. To Cue an input, press the cue button for that input and a blue light should turn on. There is a blue knob that says cue above the display window for all the speaker levels. Some DJs use the cue speakers to add depth to the sound in the control room since the cue speakers have a small subwoofer on the floor. This is fine, but remember we do have neighbors in the building during the day and we shouldn't make too much ruckus.

STUDIO

These speakers are auxiliary speakers and have 1/4 inch jacks. The jacks are located in a small grey box in the equipment rack, right behind you when you face the computer. They are on the floor in front of a wire rack. When having other people in the control room it is always nice to use these for headphones to allow them to be able to hear the mix of volumes. The volume is controlled by the green studio knob on the right side of the board.

HEADPHONES

These jacks are located behind the board. If you choose to remove headphones from the jack, be sure to press the red tab to release the jack before attempting to rip it out. The headphone level knob is red and located at the right side of the board. It is a good idea to wear headphones when you talk on the microphone or have music playing so you can hear yourself and adjust levels accordingly.

CD PLAYERS

To Be Added

TURNTABLES

CUEING

Sometimes you may want to play a track that is either not on the edge of the album or the track indicator is hard to see. To find the track you want to play, press the 'cue' button for the selected turntable and place the stylus on the record gently. Press the 'Start' button on the turntable and listen to where the stylus is placed. Once you've selected the correct track, stop the table and spin the LP backwards at least a quarter turn before you hear the audio in the song. This

WHEN YOU'RE BEHIND THE MIC

will give the LP to speed up while in the silent period so you can have the volume slider set to 0 and avoid a ramp up in pitch of the music. Unless you like that sound to express yourself, it sounds like bad DJing. Another way to avoid that sound is by fading up the volume to 0 after triggering the start. The red and yellow buttons on the sound board do not start or stop the turntable necessarily; the buttons, when pressed, toggle the switch of the turntable. So, if you stop a record by pressing the yellow button, then you press the yellow button again, even though the table and input are off, the turntable will start again.

STYLUS

The styluses are the delicate microelectronic equipment that pick up and playback everything on the record including dust and scratches in the music. These are usually replaced once a year by the engineers, but if broken are replaced sooner. NEVER DRAG STYLUSES ACROSS LPs. When cueing an LP, backspin by using the side of the table (under the record), not the top of the record – ALWAYS AVOID TOUCHING THE TOPS OF LPs. Avoid scratching LPs by being careful not to bump the stylus and not touching the tops of LPs.

MICROPHONES

MICS 1 AND 2

When you first start to get comfortable with speaking on air, take a moment to watch the volume levels bounce while you are talking into the microphone. Most DJs push the gain slider up between -20db and 0. Rarely should any DJ need to push the slider past 0 on the scale. Finding the best spot to use for yourself fluctuates on how loud or soft you like to speak when on air. Get a comfortable speaking volume and then have a DJ listen to you in the lobby or outside and gauge whether you need to move the gain higher or lower.

STUDIO MICS

To Be Added

CASSETTE PLAYER

There is a cassette tape player below the two main CD players. To use it, you will have to press the green 'change' button for the 'iPod' slider channel and change it to 'Cass' to connect this input.

CARTRIDGES

The Cartridges have one clear side so that you can view the tape in the loop. This tape is in an infinite loop, so there is no rewind. DJs used to use carts to record PSAs before KMNR obtained fancy computers. There still are some funny PSAs as well as older pop culture sound bites lying around. A popular one is 'Vibrating with Mr. Rogers'. To play a cartridge, place the one you'd like to play firmly in the slot and press the blue 'Cue' button on the cartridge machine. This will allow you to listen through the reel and skip through the silence to find the next audio clip. Once the machine stops, the cart is ready to be played by pressing the green 'play' button. Since the cartridge input to the board is not used as often as other inputs, you will have to press the green 'change' button for the 'iPod' slider channel and change it to 'Cart' to be able to play the cartridge on-air.



WHEN YOU'RE BEHIND THE MIC

DELAY BOX

KMNR now has a fancy-pants broadcast delay system. This means that you can kill indecencies/obscenities after they happen, take callers, all that fun stuff. After reading this you should be a pro at using the delay system. See this here? This is the status box. Besides the pretty lights, there is also a switch to turn the delay on and off. Pushing it up will turn it on, down will turn it off. Keep in mind that it takes some time for the audio buffer to build, so turning it on and off is not instant. Watch the lights! The lights are as follows:

- **Green** – The delay buffer is full and ready to go
- **Blue** – The delay buffer is rebuilding. You can still use the dump or sneeze buttons, but be wary
- **Orange** – The delay buffer is ramping down to nothing. This light should only be on if you've switched the delay off
- **Red** – YOU ARE LIVE. The delay buffer is zero, you have no protection

If at any time you want to know much time you have available to use (time in the buffer), you can take a gander at the Eventide BD600 Broadcast Delay in the right rack (Andrea). It's the one with the big ol' numbers and the yellow DUMP button. That number is how many seconds you have in the buffer.



Here you see the Dump and Sneeze buttons which are located to the right of the audio console. These are the two main buttons you will use as a DJ. The red Dump button will dump (or clear) the last 4 seconds out of the buffer. It will also light up when the delay system has at least 4 seconds of audio available to dump. You can hit this button even if it isn't lit up, but it will dump whatever the delay system has buffered (less than 4 seconds). Remember that THE BUFFER BUILDS SLOWLY. You won't have all 20 seconds available again until the green light on the status box is lit.

The other button is the green Sneeze button. Any audio that you are producing will NOT be sent out on air while the button is held down. For example, if you're talking on-air and need to sneeze, hold the button, sneeze, and then let up. The listener will never know the difference. This button will light up while the sneeze function is active.



EMERGENCY ALERT SYSTEM

WHEN YOU'RE BEHIND THE MIC

If FCC people walk in during your show, they may ask you to do a weekly EAS test. The right hand rack contains the dark blue digital Emergency Alert System. To operate the EAS, click the menu button and then the down arrow repeatedly until you reach the 'test' selection. Once selected, click the enter button. To exit, either click enter again or exit and then press the up arrow until you reach 'go back.' Once selected, click enter again.

RADIO MONITOR

This shows the levels we are broadcasting from the antenna. The monitor is located at the top of the right rack and has some cool looking meters that move around.

REMOTE CONTROL

There is a slim white remote with some red lights and white buttons located on the right hand rack. This monitors the levels of the transmitter. Press the 'chan' button to change what channel level you are monitoring with the display. If you are viewing channel 1 the up button turns on the transmitter and pressing down turns OFF the transmitter. Make sure you do not forget which buttons change the channel so you do not accidentally turn off the station. If you do, you must turn the transmitter back on and play or read a sign-on.

LESSON 1: STATION OVERVIEW

WHAT YOU NEED TO KNOW BEFORE YOUR FIRST TRAINING SHOW

THE FOLLOWING SHOULD NEVER GO OUT ON-AIR:

- Other stations' call letters
- Personal messages
- Advertisements. (We're non-commercial, fool!) Don't mention brand names unless they're in a news story.
- Obscenities
- Slander
- Any DJs phone number

STATION POLICIES

EQUIPMENT

No equipment shall leave the station unless approved for a KMNR service or event and attended by a KMNR DJ. This includes all roadshow equipment – you must have permission from the roadshow manager to use the equipment.

TRAINEE ATTENDANCE

Trainees may be dismissed from the program for any of the following offenses:

- One UNEXCUSED absence from a station meeting
- Two UNEXCUSED absences from trainee or trainee related meetings
- One UNEXCUSED absence from training shows

DJ ATTENDANCE

An offense is considered one unexcused absence from a show or a station meeting. After the first offense, the DJ will be issued a warning letter. After the second offense, the DJ will be required to attend a disciplinary meeting with the executive board.

DRUGS AND ALCOHOL

Intoxication or possession of alcohol/drugs on station property is strictly prohibited. This is not only a station rule but both a University and FCC policy. Being on the air intoxicated is considered a severe offense by the FCC as well as the University.

OBSCENITIES, INDECENCIES AND PROFANITIES

Multiple unintentional or a single intentional airing of non-FCC appropriate material will be individually reviewed by the executive board.

RECORD REMOVAL

It is considered an offense to remove a record from the station, unless it is for a roadshow or similar event.

TRAINEE

General disregard of station policy, equipment or personnel may result in being dismissed from the trainee program.

LESSON 1: STATION OVERVIEW

STATION ETIQUETTE

OFFICE

The computers in the office are for the executive board and KMNR business. If you are allowed on the computers in the office, you must give up your spot for someone needing to do KMNR work.

CONTROL ROOM

The on-air DJ has complete control over who can and cannot be in the control room. If they are allowing you to be in there, you must be quiet while they are on-air.

LOBBY

When the on-air light is on or the miniature Christmas tree is lit, the DJ is speaking on-air and you must be quiet.

STATION INFORMATION

OBJECTIVES

- To provide educational, entertaining and informative radio programs as a public service to the students, faculty and administration of Missouri S&T and for the people of the surrounding communities.
- To provide student staff members with experience in all aspects of the operation of an FM radio station.

LEGAL ID

"89.7 FM KMNR, Rolla." This is to be broadcast hourly as close to the top of the hour as possible (preferably plus or minus four minutes) without disturbing the flow of your show and as well as at sign-on or sign-off.

MASCOT AND SYMBOL

KMNR Snapman!

LICENSE HOLDERS:

Board of Curators of the University of Missouri

LICENSE HELD

Non-commercial, educational

ASSIGNED FREQUENCY

89.7 MHZ

POWER

450 watts (soon to be 1800 watts)

FUNDING

Student Fees

FACULTY ADVISOR

Dr. Jeff Schramm

STREET ADDRESS (IN CASE OF EMERGENCY OR ORDERING A PIZZA)

KMNR
601 West 10th St
(Corner of 10th and State)

MAILING ADDRESS

KMNR
218 University Drive
Rolla, MO 65409

PHONE

(573) 341-4272
Google Texter: 5046-KMNR-DJ

MUSIC DIRECTOR PHONE

(573) 341-4273

WEBSITE ADDRESS

kmnr.mst.edu
(www.kmnr.org)

LESSON 2: FCC INFORMATION

Congress has given the Federal Communications Commission (FCC) the responsibility for administratively enforcing the law that governs obscene, indecent and profane programming. The FCC has authority to issue civil monetary penalties, revoke a license or deny a renewal application. In addition, violators of the law, if convicted in a federal district court, are subject to criminal fines and/or imprisonment for up to two years.

Title 18 of the United States Code, Section 1464, prohibits the utterance of “any obscene, indecent or profane language by means of radio communication” during non-safe harbor hours (6 AM to 10 PM). Consistent with a subsequent statute and court case, the Commission's ruled an acceptance of the broadcast of indecent and profane material ONLY during the period of safe harbor hours (10 PM to 6 AM) when proceeded by a disclaimer.

PROFANE MATERIAL

“Profane language” includes words that are so highly offensive that their mere utterance in the context presented may, in legal terms, amount to a “nuisance.” In its Golden Globe Awards Order, the FCC warned broadcasters that, depending on the context, it would consider the “F-Word” and those words (or variants thereof) that are as highly offensive as the “F-Word” to be “profane language” and cannot be broadcast between 6 AM and 10 PM (non-safe harbor hours).

Example Profanities: Shit, Piss, Fuck, Cunt, Cocksucker, Motherfucker, Tits

Profane material can be played during safe harbor hours (10 PM to 6 AM) proceeded by a disclaimer, but never said.

INDECENT MATERIAL

Material is indecent if, in context, it depicts or describes sexual or excretory organs or activities in terms patently offensive as measured by contemporary community standards for the broadcast medium. In each case, the FCC must determine whether the material describes or depicts sexual or excretory organs or activities and, if so, whether the material is “patently offensive.”

In the FCC's assessment of whether material is “patently offensive,” context is critical. The FCC looks at three primary factors when analyzing broadcast material:

- Whether the description or depiction is explicit or
- Whether the material dwells on or repeats at length descriptions or depictions of sexual or excretory organs or
- Whether the material appears to pander or is used to titillate or shock.

No single factor is determinative. The FCC weighs and balances these factors because each case presents its own mix of these, and possibly other, factors.

Example Indecencies: “I don't give a shit,” “You should go piss off,” “Don't be a motherfucker”

Indecent material can be played during safe harbor hours (10 PM to 6 AM) proceeded by a disclaimer, but never said.

LESSON 2: FCC INFORMATION

OBSCENE MATERIAL

Obscene speech is not protected by the First Amendment and broadcasters are prohibited, by statute and regulation, from airing obscene programming at any time.

According to the U.S. Supreme Court, to be obscene, material must meet a three-prong test:

- An average person, applying contemporary community standards, must find that the material, as a whole, appeals to the prurient interest (i.e., material having a tendency to excite lustful thoughts).
- The material must depict or describe, in a patently offensive way, sexual conduct specifically defined by applicable law.
- The material, taken as a whole, must lack serious literary, artistic, political, or scientific value (the Supreme Court has indicated that this test is designed to cover hard-core pornography).

Example Obscenities: “I am taking a shit,” “I’m fucking your tits,” “I jizzed in her nose”

Obscene material may never be said or broadcast.

OTHER FCC TERMS

CALL TO ACTION

At any time, you may broadcast material about drugs as long as you do not give a “call to action.”

Can play: “I’m smoking Mary Jane”

Can't play: “You should go smoke Mary Jane”

PLUGOLA

Plugola is an undercover or indirect payment to a performer, TV announcer, or disc jockey, for a commercial favor (as for favorably mentioning or displaying a particular product or brand name). In other words, here at KMNR, it is when a DJ gives free advertisement or publicity to a company or service that the DJ will benefit financially.

PAYOLA

Payola is bribery of an influential person in exchange for the promotion of a product or service, such that of disc jockeys for the promotion of records. It is not the payment, but the lack of disclosure and sponsorship identification that makes the transaction illegal.

LIBEL

Libel is the act of presenting material to the public that is false that damages a person's reputation. You do not have to specifically state the individual's name or title for it to be libel. There just needs to be enough information for the average listener to decipher who is being discussed.

FAIRNESS DOCTRINE

Fairness Doctrine is a basic tenet of the licensed broadcasting industry in the United States that ensures reasonable opportunity for the airing of opposing viewpoints on controversial issues.

LESSON 3: MUSIC LIBRARY

The music in KMNR's library comes mostly from promotion companies looking to promote new albums. They send albums to KMNR in hopes that we will play them enough to get charted. The person that keeps in contact with the promoters and compiles the charts for KMNR is the music director. The charts are created from the song logger, our means for getting free music.

KLAPP III

KLAP III is an in-house web-based software that accesses a database containing reference numbers for the records in the library. The home page on the computers in the library, production and control room is set to KLAP III. KLAP III may be accessed at <http://klap3.kmnr.org>.

USING KLAP III TO FIND MUSIC

Currently, KLAP III can search for the location of records in the library by Artist, Song Title or Album Title. Less is more when you search for things: try only typing in one word of the artist or song and sort from there. Some albums may not be entered into the database due to the system update some years ago – this is a known problem and measures are being taken to fix it. Some LPs do not have an album letter and are not listed in KLAP III.

Each record is denoted with a three part code and a specific color of tape. The first part of the code is two letters that indicate in which genre section the record is located. The second part of the code is a number that indicates a specific artist and is assigned to the artist chronologically from when the artist is added to the library. The last part of the code is a letter that indicates a specific album and is assigned alphabetically from when the album is added to the library.

Example:	RR30333A
Genre:	RR
Artist Number:	3033
Album Letter:	A

In the search results, each album's format is denoted by a picture of a CD or LP or the number 12. Records denoted with the LP or the number 12 are located in the vinyl section, while records denoted with the CD are located in the compact disc section of the library.

There are various buttons near the top of each album page, including 'Mark as Missing', 'Edit tags', 'Change FCC for Album' and 'Fix double tracked album'. Please help keep our library up to date by using those tools.

Mark as Missing	Tags: [Edit Tags]	Change FCC for album	Fix double-tracked album
---------------------------------	-----------------------------------	--------------------------------------	--



RR2,130A
Prince
Purple Rain



USING KLAP III TO LOG MUSIC

To start a music log, click the log button near the top center of the interface. Fill in the blanks with your show title, your name and, if you want, a comment about your show and then click on the 'start log' button. The 'resume log' link is for DJs that don't 'commit' their logs and might want to add to them later. If you click on the 'resume log' link, you'll see a list of unfinished logs click on one to reopen it.

LESSON 3: MUSIC LIBRARY

Create New Log:
Name:
Show:
Comment:

Change FCC Status
for **TAKE ME WITH U** on **PURPLE RAIN** by **PRINCE**
[Unrated](#) [Clean](#) [Indecent](#) [Obscene](#)

[Resume Log](#)

After you've started a log, you can search for music again with the links at the top left. When you find a song that you want to add to your log, all you have to do is click the 'add to log' button to the right of the song.

Track #	Artist(s)	Song Title	FCC Status	Last Played	Times Played	Log
1	Prince	Let's Go Crazy	Unrated	2009-09-05	1	<input type="button" value="Add to log"/>
2	Prince	Take Me With U	Unrated			<input type="button" value="Add to log"/>
3	Prince	The Beautiful Ones	Unrated			<input type="button" value="Add to log"/>

When you click the 'add to log' button, a box might open concerning the FCC status of the song. If the track is still unrated, please update the song's status. If you mark the track clean, be positive it doesn't have profanities, indecencies or obscenities; if you mark the track dirty, be positive it doesn't have obscenities. If you're not sure what to classify the track, leave it unrated.

If you accidentally add the wrong song to your log then click on the log link and then click the red X to remove the song. You can also add entries manually by using the dialog boxes to the right on the log screen. If you want to save your log as a PDF, click the 'Export to PDF' link. It makes a nice printable copy if you need. The 'QuickJump' box at the top of the screen is useful if you have music pulled and would like to log it quickly. Type in the album or artist reference number and hit enter and it will take you to that respective page.

[All](#) [Artist](#) [Album](#) [Song](#) [Tag](#) [Labs](#) [Log](#) [KELP](#) [the webstream is on](#) [QuickJump](#) [Login](#) [bugs](#)

KLAP

Song Log
frank smith -- yo -- obtaining pics for handbook

Artist	Album	Song	Label	Action
Prince	Purple Rain	Take Me With U	Warner Bros. Records Inc.	✕
Christopher Willits	Tiger Flower Circle Sun	Sun Body	Ghostly International	✕

Manual Addition:
Song Title
Artist Name
Album Name
Record Label

[Export to PDF](#)

LESSON 3: MUSIC LIBRARY

The New Rack

The new rack is located in the control room to the left of the sound board and contains all of the records that come into the station during the most recent six week block of time. The new rack is organized by “add dates” which are stickered on the spine of the record. There are also sections for music that is charting at KMNR, and albums that have been suggested by other DJs. You may suggest albums, but only ones from the new rack.

Please log all the new music you play. Promoters depend on KMNR’s charts that the music director generates from DJ’s logs. Each new album is tracked for six weeks. We never force you to play anything, but new albums come in every week in numerous genres; try to play something new each week. Pay attention to the MD’s music blog (<http://kmnrnewmusic.tumblr.com/>), the suggested section, or just explore the new rack and see if you can find something new you like.

GENRE	GC	TAPE	LOCATION OF CDs	LOCATION OF LPs
Rock and Roll	RR	Red		
Rock and Roll Compilation	RR*	Orange		
Jazz	JZ	Blue		
Jazz Compilation	JZ*	Blue		
Blues	BL	Brown		
Blues Compilation	BL*	Brown		
Folk	FL	Green		
Folk Compilation	FL*	Green		
Classical	CS	White		
Classical Compilation	CS*	White		
Soundtracks	SL	Yellow		
Sound Effects	SE	White		
Christian	JC	White		
Christmas	XM	White		
Comedy	CV	Red		

LESSON 4: THE PRODUCTION ROOM

The production room is used to record shows and make productions. The Production Room is set up in a similar way to the Control Room to help DJs find their way around. However, there are all kinds of terrible things going down in the Production Room and it is all kinds of messed up. Further instructions about the Production Room should be received from the Chief Engineer or the Prod Room Director.

PRODUCTIONS

PSAS

Public service announcements are productions broadcasted on television or radio intended to modify public attitudes by raising awareness about specific issues. The most common topics of PSAs are health and safety.

ASCERTAINMENTS

Ascertainments are public service announcements that are directed to a specific area, such as the Rolla community and/or the Missouri S&T Campus.

INTROS

Intros are productions that introduce your show or segment.

OUTROS

Outros are productions that conclude your show or segment.

PROMOS

Promos are productions that promote an event or show for KMNR.

SIGN-ONS

Sign-ons are productions that introduce the KMNR broadcast. Sign-ons have a specific script that can be found in the Red Book, and are required by the FCC to be the very first thing broadcasted after power up.

SIGN-OFFS

Sign-offs are productions that conclude the KMNR broadcast. Sign-offs have a specific script that can be found in the Red Book, and are required by the FCC to be the very last thing broadcasted before power down.

SAFE HARBOR DISCLAIMERS

Safe harbor disclaimers are productions that are to be played at or after 10PM but preceding the broadcast of indecent or profane material and allow us to play indecent or profane material. Safe harbor disclaimers should state that safe harbor is from 10PM to 6AM. Safe harbor disclaimers are fun since most of them contain safe harbor material. FUCK SALT!!!

STATION IDs

Station IDs are productions that identify the station. A *“Legal Station ID”* consists of these three parts:

- KMNR
- 89.7 FM
- Rolla, Missouri

A *“Non-Legal Station ID”* is not illegal to play, however, it is not acceptable to play for the required Legal ID at the top of each hour (plus or minus four minutes) because it does not contain all three parts.

LESSON 5: STATION SECURITY

KEYS

Keys are only given to Executive Board members and those who need easy access to the station at all times. Anyone else wishing to get into the station must either contact someone who has a key or rent one from the university police. After you have received your license you will receive a DJ ID which will allow you to get a key from the university police (there's only one, so return it once you're done with it).

The key provided by the S&T-police will open the outside front door, lobby, library, control room, studio and production room doors. It's a good idea to unlock these doors and turn the locking mechanism so that they won't lock behind you. The two back doors, office, engineering and roadshow doors all have different locks that the front door key won't unlock.

DOORBELL

KMNR FOLK

They can come and go as they please. You probably won't recognize everyone right away so don't feel bad if you answer the door and ask "Can I help you?" only to get a strange look as the person pushes you out of the way.

NON-KMNR FOLK

- Non-KMNR people are not allowed in the station without the on-air DJ's permission. Non-KMNR people must sign the guest book in the lobby.
- Non-KMNR people may not go past the inner library door without being supervised by the on-air DJ. The on-air DJ is responsible for everything that goes on in the station.
- Non-KMNR people should not be allowed in the library without strict supervision and they are not allowed to pull music or put it away.
- Non-KMNR people may not go on the air while you are a trainee. No exceptions. Once you are a DJ, non-KMNR folk must follow what you learn in this program and anything they do wrong will fall back on you.
- Any use of the production room is to be logged in the production room log. This includes DJs. Albums pulled for recording should also be logged.
- Bags are not to be carried past the lobby door by non-KMNR people.
- The front and back doors should be locked at all times to prevent non-KMNR people from wandering in.

PHONE NUMBERS:

Do NOT, under any circumstances, announce a DJ's phone number out over the air. If someone calls asking for a DJ's phone number, give it to them only if the inquirer is a DJ as well. If they are not, tell them to look it up in a phone book.

NEVER give the music director's home phone number out to a record company. If someone calls for the music director, take a message or forward them to x4273.

PARKING

The KMNR parking spots are located on the side of the building closest to pine street (the east side). There should be space for three vehicles unless you drive a monster truck; the on-air DJ gets priority. DO NOT park here for class!

LESSON 6: COMING & GOING

TURNING ON THE STATION

When the station is not broadcasting, the following procedure should be followed to power up KMNR:

1. If there is no one to open the door for you, go to the university police and use your KMNR ID to rent a key.
2. Unlock the control room, production room, studio and library.
3. The **FIRST** thing that must go over the air is a sign on. You may play or read one of these.
4. Turn the transmitter control to channel one, and then press the up button.
5. Check the LED to the left of the controls to make sure the transmitter is on.
6. Sign both the Main Carrier and Miscellaneous ON on the program log.
7. Note the time on the Operating Log and indicate by: SON.

TURNING OFF THE STATION

The transmitter should be turned off if it is out of limits and you can't fix it or if the chief engineer tells you to. If no one comes in after you, turn on automation. The following is the procedure for shutting down the station if you need to.

1. **VERY IMPORTANT:** Turn down the speakers in the lobby, the library, and the bathroom before you turn off the transmitter.
2. The **LAST** thing that must you must do on-air is play or read a sign-off.
3. Note time on the Operating Log, and indicate by: SOFF.
4. Turn the transmitter to channel 1.
5. Hit the down button (the LED should turn off).
6. Sign both the Main Carrier and Miscellaneous OFF on the Program Log.
7. Turn off the lights.
8. **DO NOT TURN OFF:**
 1. Control board power supplies
 2. CD players
 3. Air Conditioners
 4. Computers
9. **DO NOT UNPLUG ANYTHING!**
10. Lock the door to the on-air room, library, production room and studio. In other words, **CLOSE AND LOCK** every door which can be closed and locked.

AUTOMATION

If you have to leave and there isn't a DJ coming in after you, you may use the automated DJ, automation. Automation should not be played for more than six hours at a time and is turned on by pressing its button on the sound board and adjusting the sound to suitable levels.

LESSON 7: STATION EMERGENCIES

WHAT TO DO IN THE CASE OF A FIRE

1. Call the Fire Department. KMNR's street address is 601 West 10th St. (on the Corner of 10th and State).
2. If you can, call the emergency contact on the wall.
3. Run like hell. You don't need to turn the station off first if you feel like your life is in danger.

If the fire is small and you wish to try and fight it, there are 3 extinguishers located strategically throughout the station:

- In the restroom, on the left near the entrance.
- Outside the engineering room. Preferably use this if the fire is electronic related.
- By the second library door.

It is not possible to exit the station through a window. There are three ways out of the station: the main lobby door, the door at the end of the hall near the last library entrance and the door in the lobby next to the engineering room door.

WHAT TO DO IN THE CASE OF A TECHNICAL EMERGENCY

Call the chief engineer or an assistant engineer.

WHAT TO DO IN THE CASE OF A STATION SECURITY EMERGENCY

Call the station manager or the personnel manager.

WHAT TO DO IN THE CASE OF AN FCC SURPRISE INSPECTION

1. Let them in.
2. Point them to the public file.
3. Call EVERYONE on E-Board and say "FCC ALERT! FCC ALERT!"
4. Play some family oriented, non-violent, inoffensive, wholesome music such as New Kids on the Block.
5. DO ANYTHING THEY ASK – they might ask you to turn off the broadcast or do an EAS test.

PUBLIC FILE

The public file is located in the top drawer of the file cabinet in the lobby. This file contains all the information of public interest such as our constitution, bylaws, and DJ licenses. This is what the FCC might ask to see if they come for an inspection. Make sure you know where it is!

CONTACTING E-BOARD

There is an emergency contact list on the wall, underneath the phone with a list of e-board members.

EAS TEST

Every week the EAS must be tested by sending a weekly EAS test. All DJs are required to know how to perform one to be a licensed DJ and will be required to do one if the program director or the FCC requests. To activate the EAS test, you must first play or read an EAS warning and then toggle the switches behind the sound board. You can follow KMNR EAS on Twitter!

LESSON 8: OPERATOR & PROGRAMMING LOGS

THE OPERATOR LOG

The Operator Log is located on the top right side of the “Operating and Programming Log.” This is the section of this legal document that proves who is responsible for what is going over the air during KMNr’s broadcast and is also used for taking attendance. Notice in the figure that you will sign your real name legibly twice in the name column. In the time column, DJs write the exact time that they sign in and out. Notice that the time DJ 1 signs out is the exact time DJ 2 signs in and so on.

NAME	TIME
AUTOMATION	ON 12:00 AM
AUTOMATION	OFF 3:00 AM
DJ 1’s Signature	ON 3:00 AM
DJ 1’s Signature	OFF 6:03 AM
DJ 2’s Signature	ON 6:03 AM
DJ 2’s Signature	OFF 8:01 AM

THE PROGRAMMING LOG (KELP)

The Programming Log portion of the “Operating and Programming Log” has been migrated from paper to a website. You must log your programming because it is vitally important to prove to the FCC that we perform the required tasks to be a non-commercial educational free-format station. The following is how to use KERP:

To access KERP, the web address is programming.kmnr.org. Whenever you access KERP, you will be prompted to type in your SSO and password. This information is the same as what you use to access campus computers.

Once you gain access, click “Current Show” and you will see the next three hours and the programming that needs to be played. Programs that contain titles require you to type in the title in the text field. Whenever you play a particular program or do a Station ID, click the add button and KERP will log the time that you did the programming.

The screenshot shows the KERP web interface. At the top, there is a navigation bar with links: KERP, Current Show, Today's Log, Reports, and Admin. On the right side of the navigation bar, it says "Logout Megan Richerson". Below the navigation bar, there is a table showing programming for three time slots: 7 p.m., 8 p.m., and 9 p.m. Each time slot has a "Station ID" field with a dropdown menu, a "Title" field, and an "add" button. The 7 p.m. slot shows "Isla Earth" and "Swiss Glaciers" as examples. The 8 p.m. slot shows "News & Weather" and "Ad Council". The 9 p.m. slot shows "Earth and Sky". On the right side of the table, there is a vertical "Feedback" button.

Programming with a hyperlink is located online. For town and campus news, you will be directed to KMNr’s website where you will have to read some information on-air. Otherwise, the link will take you to a page similar to below, where you will play the programming through the browser. After you play the programming, click the “Log Me” button to both fill out the text field as well as note the time that you played the programming.

LESSON 8: OPERATOR & PROGRAMMING LOGS

KJZZ Current Show Today's Log Reports Admin Logout Megan Richerson

[Swiss Glaciers \[02:58\]](#) Log Mel

(Sept. 8, 2010)
Time was, armies and rulers determined international boundaries. Today global warming does. That's what's happening between Switzerland and Italy, in an uninhabited area of the Alps, near the Matterhorn. The frontier used to run along the ridge of the glacier but now that it is shrinking, changing the shape and boundaries between the countries, the nations must set a new border. The change will likely be a matter of yards: it won't cause World War Three. But it reveals questions to come, as "cryospheres" or glacial zones, around the globe continue to melt away. Some countries, like Switzerland, have prepared, with streamlined processes to approve border changes. Italy, however, requires new legislation for each boundary adjustment. Italy's also exploring new line-drawing criteria with its neighbors, suggesting borders coincide with exposed rock, or even moveable borders, since lines based on glacial watersheds are now seen as temporary. Melting ice raises issues around the globe, in the Himalayas, receding glaciers could mean conflict between India and China over who should get access to dwindling rivers. In the Arctic, shipping lanes could be disputed as polar ice melts. It's certainly a reminder. Every choice we make regarding our environment adds up. Script by Gail Davis

[Fire Ant Counter Attack \[02:57\]](#) Log Mel

(Sept. 7, 2010)
The U.S. Department of Agriculture is killing fire ants using a method that sounds like it was inspired by the movie Alien. It involves using insects called "phorid flies" that attack fire ants and lay eggs on them. After these hatch, the immature flies -- or maggots -- burrow into the ant's head and, well, grow. Just before they're mature, they consume the ant's brains, ugh! Eventually the head just falls off and out comes the adult fly! But don't feel sorry for the fire ants. Each year, an estimated 20 million people get stung which can result in severe pain and can even be fatal. And the cost of treating both animal and human victims amounts to billions of dollars annually. Fire ants first came to the United States in 1918. Since then, they've spread to 320 million acres in several states and in Puerto Rico. In an effort to control them, the USDA in partnership with others, is experimenting with parasites and viruses...both of which are equally as insidious, and fatal, to the fire ant. Which is good news for us, but maybe not such good news -- if you're a fire ant. Script by Stephen Webb

[Right Whale Conservation \[02:58\]](#) Log Mel

(Sept. 6, 2010)
Mammal Protection Act celebrated its 35th birthday recently. Legislation, more marine mammals have also celebrated its biggest successes has been a huge reduction in tuna nets. Reaching a peak of 300,000 per year prior to 1970, the number has been reduced to fewer than 1,000 today. But by-catch of other marine mammals continues. One especially disturbing

Swiss Glaciers [02:58]
http://www.kjzz.org
Buffering

TYPES OF PROGRAMMING:

- Earth and Sky – Online, play from browser
- Isla Earth – Online, play from browser
- Family Heath – Online, play from browser
- 60 Second Science – Online, play from browser
- Ad-Council – PSAs not made by DJs, located on desktop, play from computer
- PSA & Ascertainments – PSAs made by DJs, located on desktop, play from computer
- Town & Campus – Located at kmnr.org, read on-air
- Concert News – Located on desktop, read on-air
- News & Weather – You can pull from anywhere, just keep it relevant. Read on-air. The Onion doesn't count.

TRANSMITTER READINGS

At the bottom and in the middle of the Operating and Programming Log, there is a section for recording transmitter limits as well as reminders for the times to take the readings. Transmitter limits are recorded 10 minutes after the transmitter is turned on, Midnight, 6AM, Noon, 6PM, and Midnight. To check the limits, simply push the channel button on the transmitter until you get to the channel of the value being requested.

KMNR is required to keep our transmitter within certain limits by the FCC. We have set limits within the FCC's to ensure our safety. Those limits are: Range-Range (The Usual Reading)

LESSON 8: OPERATOR & PROGRAMMING LOGS

- Channel 2: 97 - 104 (100)
- Channel 4: 47.30 – 50.2 (48.8)
- Channel 5: 23.6 - 25.1 (24.4)

In the event that the transmitter is about to hit one of those limits you may call the Chief Engineer for advice. If the limits go beyond one of these limits, YOU MUST CALL THE CHIEF ENGINEER. If it reaches FCC Limits and you cannot get a hold of the Chief Engineer, TURN OFF THE STATION.

MAIN CARRIER

On the bottom right of the “Operating and Programming Log” is the section for the Main Carrier. The Main Carrier is where the DJ records when the transmitter is turned on and off. This does not happen very often so if you come in at midnight and you do not have to turn on the transmitter, instead of a time just write “cont.” on both new program log as well as the day that just ended.

MISCELLANEOUS

The Miscellaneous section on the bottom left of the “Operating and Programming Log” is a section similar to the programming log in the sense you record programming that is played or said over the air, such as: sign-ons, sign-offs, promotions, and other programming.

LESSON 9: HOW KMNR WORKS

OVERVIEW

KMNR is composed of On-Air Talent, the Executive Board, and the Executive Cabinet. The Executive Board is nominated during the third to the last station meeting in the spring semesters and voted on during the second to the last station meeting. Current Executive Board members can be found in the top row of the chart below. The Executive Cabinet is appointed by the newly elected Executive Board and current cabinet members are listed below the position that appointed them on the chart below. Each appointed position is approved by the rest of the Executive Board.

Executive Board meetings are held once a week by the station manager and are located in the main lobby of the station. The Executive board and cabinet members are required to be at these meetings to give their weekly reports and discuss current issues the station faces. DJs are not required to attend these meetings, however are always welcome to attend. If there is any new business that you would like to discuss, please feel free to attend an Executive Board meeting and share it.

Station policies are established by a quorum of four or more members of the Executive Board. These decisions are brought to your attention at the station meetings and through minutes from weekly executive board meetings that are sent out over Dash R.

KMNR's Constitution contains all station policies and the definitions of all of the appointed and elected positions. The constitution can be found in the public file, as well as on all of the computers in the office.

The KMNR listservs are used for a variety of purposes: KMNR-R-grp@mst.edu is for the Executive Board to make important announcements to the On-Air Talent while KMNR-L-grp@mst.edu is for discussions and announcements made by On-Air Talents. You may request to not be on KMNR-L, but the entire organization must be on KMNR-R.

STATION MANAGER	PROGRAM DIRECTOR	CHIEF ENGINEER	BUSINESS MANAGER	PERSONNEL MANAGER	PUBLIC RELATIONS	MUSIC DIRECTOR
Jenny Page	Kelsey Freedline	Thomas Maerz	Jamey Evans	Jake Mueller	Lauren Svoboda	Ethan Philbin
HISTORIAN	PRODUCTION MANAGER	ASSISTANT ENGINEER	OFFICE MANAGER	TRAINEE DIRECTORS	ROADSHOW DIRECTOR	ASSISTANT MUSIC DIR.
	Dwight Trollinger	Thomas Rust	Chris Koty	Remington Winterburg	Austin Gerlt	
				Kristin Floberg		
AUTOMATION DIRECTOR		SYSTEM ADMINISTRATOR	MUSIC REVIEWERS			
		Doug McGeehan				
NEWS DIRECTOR						
	Zoe Erb					

LESSON 9: HOW KMNR WORKS

KMNR'S EXECUTIVE BOARD

STATION MANAGER

The Station Manager shall be responsible for enforcing the rulings of the Student Publications and Media Board; holding and presiding over Station Council meetings at a minimum of once per week; assuring that station operation is in compliance as prescribed by the rules and regulations of the Federal Communications Commission; representing KMNR to any external body, such as Student Council, as needed; carrying out disciplinary actions beyond the duties of the Personnel Director; and any other duties as determined by the Constitution and its By-Laws.

PROGRAM DIRECTOR

The Program Director shall be responsible for ensuring that educational and informative programming and public service programming be consistent with the format established by the Executive Board, and be provided to staff members for use on air; providing staff members with advanced information on upcoming programming changes; correcting the operating and programming logs; completing Community Issue Quarterly Reports as required by the Federal Communications Commission; and any other duties as outlined by this Constitution and its By-Laws. The Program Director shall act as Second in Command, in that the Program Director shall take place of the Station Manager in the event that the Station Manager is unavailable or unable to carry out his or her duties. Also, the Program Director shall be solely responsible for judging specific program materials with regard to their influence on KMNR's listening audience.

CHIEF ENGINEER

The Chief Engineer shall preside over the Engineering Staff and shall hold accountable the actions of the Engineering Staff. The Chief Engineer shall be responsible for keeping the station operating within the Standards of Good Engineering Practice of the Federal Communications Commission; preventing breakdown or improper operation or use of station equipment; maintaining high safety standards throughout the station; upgrading or replacing existing equipment; acting as a contact point between KMNR and the Missouri S&T Information Technology Department; and fulfilling any other duties as prescribed by this Constitution and its By-Laws.

BUSINESS DIRECTOR

The Business Director shall preside over all of KMNR's financial issues. The Business Director shall be responsible for maintaining spending within the amount allocated to the station each semester; submitting the station's budget proposal for the next academic year to the Student Activity Finance Board in a timely manner as required by SAFB; maintaining current knowledge for the tangible assets held by the station; obtaining goods and services for the station at the lowest cost consistent with desired quality; overseeing all underwriting sales; vetoing any purchase of goods or services not included in the station budget or not approved by the Executive Board; and carrying out any other tasks as delegated by the Station Manager or the Constitution and its By-Laws.

PERSONNEL DIRECTOR

LESSON 9: HOW KMNR WORKS

The Personnel Director shall be the first authority over staff members. The Personnel Director shall also be responsible for maintaining complete and confidential employment records of all station employees; maintaining station security included but not limited to issuing keys and monitoring parking space usage; to accept complaints from staff members about policies, procedures, or Station Council members; to serve as supervisor for all paid positions; to maintain records as required by the Department of Financial Aid for any work-study employees; to hold employment records from any person not showing good cause to see them; to keep attendance records for radio shows and monthly station meetings; to execute disciplinary action as described in Article XIV; and fulfilling any other duties as delegated by the Program Director or the Constitution and its By-Laws.

PUBLIC RELATIONS DIRECTOR

The Public Relations Director shall be the primary contact between KMNR and the general public, and shall be held accountable to the Station Manager. The Public Relations Director shall be responsible for general advertising and promotion for a positive public image of KMNR; networking with prominent public figures for interviews and other content that may be played over the air; delegating tasks in order to schedule and manage at least one concert per fall and spring semester; and carrying out any other duties as determined by the Station Manager or the Constitution and its By-Laws.

MUSIC DIRECTOR

The Music Director shall be the Chief Executive of the Music Staff. The Music Director shall also be responsible for obtaining music, sound effects, or other useful entertainment for use on-air; reviewing music logs on a weekly basis at a minimum; compiling charts to send to the appropriate organizations; maintaining good relations with promoters, distributors, and producers; maintaining New Music; and other duties as delegated by the Constitution and its By-Laws.